THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

# EXPLORATIONS

Sunday, February 16, 1975 at 8:00 p.m.

Convocation Hall, Arts Building

## PSALMKONZERT ..... Heinz-Werner Zimmerman

Allegro (Psalm 96: 1-3)
Andantino (Psalm 40: 1-3)
Andante (Psalm 103: 8-11)
Allegro non troppo (Psalm 107: 1-8)
Allegro (Psalm 96: 1-3 and Chorale)

Donald James, baritone
Fordyce Pier, Ed Nixon, Bill Dimmer, trumpets
Brian Johnson, vibraphone
Marjorie Montjoy, string bass
The Concert Choir
Larry Cook, conductor

## SONATA FOR OBOE AND PIANO ..... Violet Archer

(Premiere Performance)

Andantino piacevole
Largo molto, tranquillo
Allegretto commodo, leggiero

Dayna Fisher, oboe
Isobel Moore, piano

## WIND AND RAIN ..... Malcolm Forsyth

## CANTOS DE ESPAÑA ..... Miguel Sandoval

Romeria Mariana (Zamora)
En Casa del Tio Vicente (Navarra)
Nostalgia (Granada)
Caminito de Aviles (Asturias)
Solea (Andalucia)

Merla Aikman, mezzo-soprano
Ernesto Lejano, piano

INTERMISSION

## SERENATA (1927) ..... Alfredo Casella

Marcia (Allegretto vivace e ritmico)
Minuetto (Allegretto grazioso)
Notturno (Lento, grave)
Gavotta (Tempo di "gavotte" molto vivace e spiritoso)
Cavatina (Adagio molto e sentimentale)
Finale (Vivacissimo, alla napoletana)

Ernest Dalwood, clarinet
Eddy Bayens, bassoon
Fordyce Pier, trumpet
Mary Cockell, violin
Ryan Selberg, violoncello

## THREE FRAGMENTS: A CHAMBER CANTATA ..... Matyas Seiber

From "A Portrait of the Artist as a Young Man" by James Joyce

Lento
Feroce
Lento, sognando

Joan Pecover, flute
Ernest Dalwood, clarinet
Karin Goldberg, bass clarinet
Mary Cockell, violin
Michael Bowie, viola
Ryan Selberg, violoncello

Janet Scott, piano
Brian Johnson, percussion
Bill Meilen, speaker
University of Alberta Madrigal Singers
Malcolm Forsyth, conductor

# PROGRAM NOTES

## PSALMKONZERT

HEINZ-WERNER ZIMMERMAN
(1930- )

Heinz-Werner Zimmerman has achieved a considerable renown as a composer who successfully integrates elements of jazz music into his settings of religious texts; his **Psalmkonzert,** composed in 1957, has attracted international attention and numerous performances. The work, however, owes as much to the composer's German heritage (in his use of concertato elements, a fugue, and a traditional chorale) as to jazz (the instrumentation, the pervading syncopation, and typical jazz harmonies); its success lies in the convincing fusion of the disparate styles. The texts are drawn from Psalms of praise and thanksgiving.

The first movement is in concertato style, complete with ritornello, and features short contrasting sections of chordal and contrapuntal writing. The second movement is a duet for solo baritone voice and string bass, the other instruments adding color at a few points. A lyrical fugue, complete with imaginative use of augmentation and inversion, for choir and string bass forms the centre of the composition. The fourth movement contrasts the baritone solo with the combined choral-instrumental forces. The final movement is a repeat of the first, with the addition of the third stanza of the familiar chorale "Now thank we all our God" in long-note cantus firmus style.

## SONATA FOR OBOE AND PIANO

VIOLET ARCHER
(1913- )

Sonata for oboe and piano was composed in early 1973 in London, England, during the composer's sabbatical year.

The work is in three movements: andantino piacevole; largo molto, tranquillo; allegretto commodo, leggiero.

The first movement is in a free sonata form. It has two extensive themes. The first is lyrical and is introduced by the piano and continued in the oboe. The second one, divided between the oboe and the piano, is contrasting to the first, bringing in some light articulation. The movement comes to a climax in the development section and ends peacefully. As a whole it is gentle and has a touch of romanticism.

The second movement is pensive and somewhat introspective, making use of the entire range of the oboe in declamatory excerpts punctuated with broad free passages on the piano.

The third movement is a gay rondo giving both oboe and piano opportunities for lightness and humour.

## WIND AND RAIN

MALCOLM FORSYTH
(1936- )
Words by Anthony Delius

This song was written in 1966, to a South African poem of images about Africa and her history which awaken a deep nostalgia mixed with a somewhat terrifying mystery and awe.

## SERENATA (1927)

ALFREDO CASELLA
(1883-1947)

Alfredo Casella was born in Turin July 25, 1883 and died in Rome in 1947. From 1896 he studied in Paris (with Fauré, among others), and between 1908 and 1915 enjoyed a considerable reputation there as a pianist, conductor and composer. In 1915 he returned to his native Italy and was appointed Master of Piano at the Liceo di S. Cecilia in Rome. His multi-faceted musical activities continued there, his particular influence being as a champion of young composers and pianists.

In his own composition, (which was extensive, comprising operas, ballets, symphonies, chamber and vocal music) Casella can most easily be categorized as "neo-classical"; this evening's composition certainly serves as an example. Clearly patterned on the 18th century serenade, "Serenata" is intended only to please and entertain. The movements themselves are those commonly found in the prototypical classical serenade, although there is occasional parody found within them.

## THREE FRAGMENTS from "A Portrait of the Artist as a Young Man" by James Joyce—A Chamber Cantata

MATYAS SEIBER
(1905-1960)

This work was written in 1956 and 1957, and represents this undeservedly little-known British composer at his most mature.

Born in Budapest, he migrated to London in 1935, after working extensively in Germany and Hungary.

His contributions to British music were almost immeasurable, in terms both of his actual compositions and his influence as a teacher of analysis and composition. A glance at his list of publications reflects the many-sided nature of his musical personality. At the forefront of British developments in the use of serial technique during the forties and fifties, his **Missa Brevis** shows a highly creative approach to early vocal styles as well. He wrote scores for approximately 25 films, mainly documentaries and cartoons; the latter often showed a keen sense of wit and mastery of popular styles. His settings of Nonsense Verses by Edward Lear are a riot of good-humoured idiocy.

The **Three Fragments** are built out of note-rows which are derived from the letters of the name of a friend whose death the composer is commemorating. At all times, however, the instruments are allowed to speak in terms very much their own, summoning some primal emotions quite removed from the technicalities of the note-row. The chorus is wordless throughout, and the speaker provides a sort of "tip-of-the-iceberg" consciousness to the layers of fantastic and evocative colourings achieved by the ensemble.

The second movement is a sort of cataclysm of transcendental visions, flanked by two movements which evoke dreams and timelessness.

Commentary by Dr. Malcolm Forsyth.